

CD 2011--94



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

FACULTY ARTIST SERIES

Judy Loman, harp

Nora Shulman, flute

with guest

Rennie Regehr, viola

Monday, November 14, 2011

7:30 p.m. Walter Hall

Edward Johnson Building

80 Queen's Park

2011-12 SEASON

FACULTY ARTIST SERIES

Judy Loman, harp
Nora Shulman, flute
with guest
Rennie Regher, viola

PROGRAM

- Prélude à l'après-midi d'un faune* **Claude Debussy**
1. Arranged for flute and harp by Judy Loman (1862-1918)
2. *Sonata for flute and harp, Op. 56* **Lowell Liebermann**
Grave--Allegro (b.1961)
- Sonata for flute and harp* **Adrian Shaposhnikov**
3. Andante con moto (1887-1967)
4. Menuetto: Allegretto
5. Allegro molto

INTERMISSION

6. *Talk*
- Lines of Movements, for flute, viola and harp* **Kelly-Marie Murphy**
(Ontario premiere) (b.1964)
7. Propel
8. Transfix
9. Whirl
- Sonata for flute, viola and harp* **Claude Debussy**
10. Pastorale
11. Interlude *— attacca*
Final

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Program Notes

CLAUDE DEBUSSY (1862-1918)

Prélude à l'après-midi d'un faune (1891-4)

Arranged for flute and harp by Judy Loman

Debussy described his short *Prélude à l'après-midi d'un faune*, written in the early 1890s, as a 'general impression' of a poem by Stéphane Mallarmé. Over a half century later, French composer Pierre Boulez nominated Debussy's evocative tone poem as the awakening of modern music in which the very idea of musical form itself is challenged and overthrown. So how did Debussy's musical representation of the interior world of a mythical creature, half-man, half-beast, come to carry the historical weight of so quiet a revolution?

Debussy, approaching 30, living in Paris, had already written much music. As a leading light among the younger generation of Parisian intellectuals, he attended gatherings and soirées in bistros, cafés and bookshops in that most creatively stimulating of cities. The most prestigious of these took place at the home of the Symbolist poet Stéphane Mallarmé (1842-1898) on Tuesday evenings. Soon, collaboration between the two artists – a reading of the poem with accompanying music – was announced at the Théâtre d'art for February 27, 1891: "*L'après-midi d'un faune* I tableau en vers de Stéphane Mallarmé, partie musicale de Mr. De Bussy." Mallarmé's initial reaction to Debussy's music had been lukewarm and he delayed the performance indefinitely. The essence of the symbolist ideal was allusion and suggestion, and Mallarmé himself paid great attention to the essential musicality of his own written words. "I had thought to have composed the music myself," he said of his own intense, suggestive, fluid and highly wrought poem. Later, after hearing the first performance of the score, his enthusiasm for the younger composer's

music was generous: "Your illustration of *L'après-midi d'un faune*, presents no dissonance with my text, unless to go further really, into nostalgia and into light, with finesse, with sensuality, with richness," he wrote in a letter.

Debussy, himself, was low key in his claims about the new piece. "It demonstrates a disdain for constructional know-how," he wrote to a critic who had asked for more information. "It has no respect for tonality, being composed in a mode which is intended to contain all the nuances. All the same, it follows the ascending shape of the poem as well as the scenery so marvelously described in the text." Debussy fails to add that his own prelude also has as many measures as Mallarmé's poem has lines. His score evolves out of the opening flute melody – it is a beautifully evocative phrase that allows for a kaleidoscope of subtly different interpretations. The melody in turn grows out of Mallarmé's line "A single line of sound, aloof, disinterested" and, in it, lies the heartbeat of the score. Each time the flute melody appears, we hear something new, a new shade of colour in Debussy's improvisatory-like score. Like Mallarmé, Debussy avoids direct statement. His ever-shifting score suggests and alludes, while its mood, sensuously erotic, floats dreamlike between states of wakefulness and reverie.

LOWELL LIEBERMANN (b.1961)

Sonata for flute and harp, Op.56 (1996)

"I've had an awful lot of flute commissions because my music has gotten well known in the flute world," says Manhattan-born composer Lowell Liebermann. The first work, which quickly became standard repertoire for flutists, is the Flute Sonata of 1987, now one of the most recorded 20th century compositions for the instrument.

Three commissions – a concerto, a double concerto with harp and a flute trio – followed for James Galway. Other chamber works have also become established in the repertoire of flutists around the world. Liebermann, however, is not a flutist (he's a pianist and conductor), neither does he collaborate closely with the virtuoso performers he writes for. When he composed the Sonata, the 21 year-old composer had learnt the fundamentals of flute technique in his composition studies at Juilliard and listened to some of the repertoire. "I believe in the continuum of traditions," he says. "I think you should work with the strengths of the instrument rather than fighting against it to turn it into an instrument it's not. If you're unsatisfied with what it can do, then build a new instrument."

Liebermann's music does not respond well to stylistic tags. As a traditionalist, he does not avoid tonality. But, as with the chromatic rising then falling two-bar flute theme over tolling harp octaves at the opening of the Sonata for flute and harp, Op. 56, he also embraces the expressive potential of atonality. Formal balance and clarity of expression are hallmarks of his music and are evident throughout the single-movement, 15-minute Sonata. The music is tightly developed as it unfolds from ideas inherent in the opening phrase – through long sustained flute lines and chromatic pedal glissandi from the harp into a running, triplet accompaniment as the *Grave* introduction gives way to the *Allegro* middle section. Here the chromatic opening theme and triplet pattern are combined in a running theme from the flute. When it is taken up by the harp, the flute introduces a further chromatic theme, closely related to earlier material and shortly evolving into a four-note DSCH-like motif (the notes D-E flat-C-B). [Shostakovich, whose music incorporates this musical signature, is the composer

whom Liebermann acknowledges as the biggest single influence on his music, together with Frank Martin, Busoni, Liszt and Bach]. The motif, in turn, punctuates two brief major-key episodes and a reprise of the opening *Allegro* theme. As the music slows to the tempo of the opening, a particularly striking chorale evolves from the flute together with left hand harmonics from the harp and the duo Sonata softly unwinds.

**ADRIAN GRIGOR'YEVICH
SHAPOSHNIKOV (1887-1967)
Sonata for Flute and Harp (1925)**

Adrian Shaposhnikov was born in St. Petersburg and graduated from the St. Petersburg Conservatory after studies with Glazunov among others. He worked in Moscow as an engineer-economist for the first 15 years of his career, with composition as a freelance pursuit. During the Second World War he moved to Ashkhabad where he directed the Composers' Union of the Turkmenistan Soviet Socialist Republic. Here, with the Central Moscow government encouraging the use of indigenous folk music and folk tales in composition, Shaposhnikov wrote a Turkmen orchestral Rhapsody and March, arranged Turkmen folksongs, wrote Turkmen army songs and, in 1941, composed what is acknowledged as the first Turkmen opera *Zokhre i Takhir*. The opera was revived in 2010 and was well received, according to the internet newspaper *turkmenistan.ru*: "It features folk songs and original tunes similar to the folk songs. The opera is simple and expressive thanks to the musical language, national color and richness of sound. Both sophisticated and unprepared audiences could easily understand it. Every show of *Zohra and Tahir* enjoyed full house."

Shaposhnikov was well versed in Western musical traditions and wrote

chamber music, songs, other instrumental music and operas when he returned to Moscow in 1949. His three-movement Sonata for flute and harp dates from 1925, during his first period in Moscow. The opening movement grows from a brief initial melodic theme heard low on the flute at the outset. Often elaborately embellished, the sustained flute line carries much of the melodic interest in this monothematic movement, with echoes of Debussy in the whole-tone harmonies that support it. The short, elegant minuet middle movement pays further homage to the French classical style. The finale, though, is inspired by folk material, with the harp taking more of lead in developing the thematic ideas.

KELLY-MARIE MURPHY (b.1964)
Lines of Movement, for flute, viola and harp (2011)

Lines of Movement is Judy Loman's third commission from Canadian composer Kelly-Marie Murphy following the solo harp piece *Illumination* (2000) and the concerto *And Then At Night I Paint the Stars* (2002). It was written for the Eleventh International Harp Congress and dedicated to Judy with great admiration. Kelly-Marie Murphy writes: "In the early part of the 20th century, artists were exploring several things. The Cubists were interested in still life and portraits and fracturing these forms into simpler objects. The Futurists were interested in movement and speed. One of the founding members of the Futurists was Giacomo Balla who spent much of his career studying the dynamics of movement and speed. He was concerned with how to create the illusion of motion and speed in his paintings.

From this inspiration comes the harp trio, *Lines of Movement*. Although it is much easier to address speed, motion, and direction in music, momentum is still an

engaging topic. How you build, maintain, or diffuse the energy of moving lines is critical in making a successful piece of music. The trio is approximately 15 minutes in duration and is divided into three movements: *Propel*, *Transfix*, and *Whirl*. The first movement, *Propel*, is about overcoming the initial resting state and reaching a dynamic level of activity. The second movement, *Transfix*, begins with a harp solo. The entire movement is very static and features a chaconne-like passage over which the viola and flute have solo lines. The third movement, *Whirl*, is an ecstatic and energetic finale that has almost no points of rest or inactivity.

CLAUDE DEBUSSY (1862-1918)
Sonata for flute, viola and harp (1915)

The First World War was a miserable time for Debussy. He was in his early Fifties, weakened by cancer, anxious about his son and other family members who were on the battlefield. "I have no sang-froid and even less military spirit, never having had occasion to handle a gun," he wrote at the outbreak of the hostilities. For a year he was unable to compose. He had to turn to editing to compensate his publisher for the advances against royalties he needed in order to live. He prepared a new edition of Chopin's piano music and found little pleasure in revising Bach's violin sonatas. Then, in the summer of 1915, staying in Pourville, by the sea, he began again to 'think in music' and composed 'like a madman.' "I haven't written much orchestral music," he wrote to a friend, "but I have finished Douze Études for piano, a Cello Sonata, and another Sonata for flute, viola and harp in the ancient, flexible mould with none of the grandiloquence of modern sonatas. There are going to be six of them for different groups of instruments ..."

Of these six planned sonatas, only

three were completed. A handwritten note on the third sonata, the Violin Sonata, innovative in form, extrovert in spirit, states 'the fourth will be for oboe, horn and harpsichord.' A fifth sonata was planned for trumpet, clarinet, bassoon and piano. "The last one," Debussy wrote, "will combine all those [different groups of instruments] used in the previous five sonatas." It was also to include "the gracious assistance of a double-bass."

By choosing these highly unusual combinations, Debussy was consciously rejecting the Austro-German romanticism that he found so distasteful during the war. He was also discovering his heritage in the music of the French keyboard composers of the 18th century. These clavicinistes – Rameau, Couperin and other composers of the French Baroque – Debussy believed, 'had the secret of gracefulness and emotion without epilepsy.' To emphasize the connection with tradition, he signed the sonatas, with national pride, 'Claude Debussy, Musicien Français'. He also planned to have the signature and title page engraved in antique script in emulation of the old French style. He began work on the project with grim determination, as he

wrote on August 5, 1915, "not so much for my own sake as to prove, in some small way, that not 30 million Boches could destroy French thought, even though they had attempted to degrade it before annihilating it."

The First Sonata, for cello and piano, came easily during the summer of 1915. The Second Sonata followed at the end of September and early October. Originally sketched for flute, oboe and harp, Debussy rethought things and brilliantly replaced the oboe with the subtle, varied tone colour of the viola, an instrument that can ally itself with the sonorities of the flute when bowed and the harp when played pizzicato. The sonata draws widely from French music for its melodic inspiration and there are underlying connections between the movements. Its mood is pastoral and often melancholy. Debussy knew that he had broken new ground with the work. "It's by a Debussy I no longer know," he wrote to a friend. "It's terribly sad and I don't know whether one ought to laugh at it or cry? Perhaps both?"

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Biographies

Recognized as one of the world's foremost harp virtuosos, **JUDY LOMAN** graduated from the Curtis Institute of Music, where she studied with the celebrated harpist, Carlos Salzedo. She became Principal Harpist with the Toronto Symphony in 1960.

As a soloist, Judy Loman has won the admiration of audiences and critics alike across Canada, the United States, Europe and Japan. She is a recipient of Canada's Juno Award for best classical recording and the Canada Council's Grand Prix du disque Canadien.

In addition to performances of traditional harp repertoire, Ms. Loman has commissioned several new works for her instrument by Canada's foremost composers. She has introduced these compositions worldwide through her recordings and recitals.

Ms. Loman has been a featured recitalist at several American Harp Society Conferences and for the World Harp Congress.

A dedicated teacher, Judy Loman is visiting artist in Harp Studies at the Curtis Institute of Music, is Adjunct

Professor of harp at the University of Toronto, and instructor of harp at the Royal Conservatory of Music in Toronto.

gives masterclasses worldwide and has adjudicated at both the International Harp Contest in Israel and the USA International Harp Contest.

In June of 2002 Ms. Loman retired from the Toronto Symphony Orchestra to devote her time to teaching, concertizing, recording and the publishing of her arrangements and transcriptions.

NORA SHULMAN was appointed Principal Flutist of the Toronto Symphony Orchestra in 1986. Her principal teachers have included Louise Di Tullio, Luella Howard and Sheridan Stokes. Miss Shulman has been an associate fellow at the Berkshire Music Center in Tanglewood, coprincipal flute of the Aspen Chamber Symphony at the Aspen Music Festival and was a member of the Denver Symphony.

Miss Shulman has been a regular soloist with the Toronto Symphony and has appeared as soloist with the National Arts Centre Orchestra, the Detroit Symphony, the CBC Vancouver Orchestra and the Denver Symphony. She has participated in numerous chamber music concerts including The Guelph Spring Festival, The Festival of Colours, The Faculty Artist Series and with Amici.

Miss Shulman has recorded for Naxos, CBC, Centre Disc Marquis Classics, and has collaborated on disc with Judy Loman, Karina Gauvin, Norbert Kraft and Catherine Robbin.

She has taught at the Faculty of Music for over twenty years. Former students hold positions with major orchestras in Canada, as well in the United States and Sweden.

Having begun his professional career with the Winnipeg Symphony Orchestra, **RENNIE REGEHR** quickly established himself as one of Canada's leading violists. His career has taken him throughout Canada and abroad as chamber musician, and soloist. Highlights of his performance collaborations include such artists as Leon Fleisher, James Campbell, Andrew Dawes, Desmond Hoebig, and the Shanghai String Quartet. Mr. Regehr's performances have been broadcast on the CBC Radio networks and National Public Radio in the US.

In 1992 Mr. Regehr became the Dean of the Glenn Gould School, a position he held until 2006. In that role he developed an internationally renowned orchestral program, training many of Canada's finest professional musicians and solo artists.

A student of Gerald Stanick, Mr. Regehr has tutored some of Canada's outstanding young violists who have gone on to study in major international graduate programs and win positions in many North American orchestras. He has held teaching positions at The Glenn Gould School, University of Toronto, University of British Columbia, and is now on faculty at the University of Ottawa. Master classes include the Cleveland Institute, the Shanghai Conservatory, the Central Conservatory in Beijing, and Domaine Forget. He is also a faculty member of the prestigious Morningside Music Bridge.

In addition to performing and teaching Mr. Regehr is an active conductor. He led the Royal Conservatory orchestra on a 3-week, 11-concert tour of China in 2004, and has returned on numerous occasions to conduct the Zhejiang Symphony in Hangzhou. He is the principal guest conductor of the University of Ottawa Orchestra. Last year he conducted the Brahms *Requiem*, and in January will be directing the Ottawa University's production of *Don Giovanni*.

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